

出國報告（出國類別：國際會議）

48<sup>th</sup> NCECA 2014  
美國陶瓷教育年會學術發表

服務機關：國立臺灣藝術大學工藝設計學系

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派赴國家：美國

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報告日期：2014年6月5日

## 摘要

美國陶瓷藝術教育年會(NCECA)是一個以陶藝教學為專業的非營利的民間協會組織。成立於 1966 年，1967 年起成爲一個獨立的社會團體，其宗旨是通過教學、研究、實踐、推廣和提升陶藝教育事業；服務於廣大陶藝教育工作者，陶藝家和愛好者。每年研討會的場地在全美各州的大城市輪換，今年 2014 是第 48 屆，在美國威斯康辛州的密瓦基舉辦，主題：Material World。

本次主要參訪的重點有三大項：一、參與 NCECA 盛會與學術發表，二、參觀芝加哥藝術學院博物館(The Art Institute of Chicago Museum)，三、參訪芝加哥藝術學院陶瓷工作室(School of the Art Institute of Chicago)。

# 目次

摘要.....	p.1
目的.....	p.3
過程.....	p.4
心得及建議.....	p.9

# 本文

## 一、目的

近年來，本人致力於臺灣當代陶藝的教學與研究，曾多次帶領校內研究生參加國際會議、競賽與展覽，成效卓著且廣受師生好評，於 2013 年曾擔任「亞洲當代陶藝交流展」臺灣大學校院的召集人，赴日本金澤 21 世紀美術館及愛知縣陶瓷美術館展出，期望台灣當代陶藝多元而豐碩的成果，能藉由國際交流的平台，讓世界認識台灣。此行美國陶瓷教育年會(NCECA)研討會是在美國 Studio Potter 季刊編輯 Elenor Wilson 的策劃主持下，以 (Taiwan- Local, Global Ceramics Community) 「臺灣當代陶藝的在地化與全球化」為論壇主題，邀請筆者從大學教育面談台灣的陶藝趨勢，筆者以「亞洲當代陶藝交流展觀察」為題，發表於 NCECA 研討會，並與五行創藝設計公司負責人鞏文宜、鶯歌陶瓷博物館教育推廣組組長陳文宏，分別從教育面、藝術家個人工作室面、博物館面切入進行一場論壇發表，並藉由我們的論述與對話，將台灣當代陶藝家作品及藝術樣貌，以多元文化下演繹出的特質，分享給參與研討會的每一個人，並期待引發更多的討論。

**目標：**完成 1 篇研討會發表，參訪 2 間博物館、2 所大學校院、至少 6 間美術藝廊。

**預期效益/個人面：**

1. 獲取國際會議經驗，拓展國際藝術視野與聯結。
2. 提升個人的研究及創作能量。
3. 促進藝術家、策展人、教育工作者及評論家在國際平台上的交流機會。

**預期效益/整體面：**

1. 未來在國際陶藝學術會議組織之中，增加台灣籍會員的數目。
2. 汲取當前國際陶藝發展趨勢，關注新興議題，並將資訊帶回台灣。
3. 展示台灣在傳統與現代文化交織出的陶瓷風格，向國際推展台灣的陶藝現況。
4. 提高國立台灣藝術大學知名度及在陶瓷藝術專業性之表現。

## 二、 過程

主要有三個部分：一、參與 NCECA 盛會，二、參觀芝加哥藝術學院博物館(The Art Institute of Chicago Museum)，三、參訪芝加哥藝術學院陶瓷工作室 (School of the Art Institute of Chicago)。

### (一) 參與 NCECA 學術發表

以下介紹此行的 NCECA 議程、主題、研討會主要展覽、其他藝廊展覽、相關見聞與新知、個人發表內容摘要、現場報告或討論交流情形等。

主辦單位：美國陶瓷教育協會(NCECA)

[http://www.nceca.net/static/about\\_board.php](http://www.nceca.net/static/about_board.php)

President: Patsy Cox

California State University Northridge, Northridge, CA

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協辦單位：Wisconsin Center 威斯康辛藝術中心

研討會主題：Material World

研討會時間：March 19~22, 2014

研討會地點：Wisconsin Center 威斯康辛藝術中心

400 W. Wisconsin Avenue, Milwaukee, WI 53203

研討會議程：(參見附件)





2014 NCECA 主會場館及內部空間。



2014 NCECA 主展場，Milwaukee Art Museum



Milwaukee 市區附近的私人藝廊展覽與販售。



在 NCECA 會場的主要展覽及新秀展。



藝術家實用陶現場示範。



藝術家雕塑現場示範。



研討會現場發表紀錄。



現場討論交流情形。



年輕藝術家的實用作品販售。

每年的 NCECA 陶瓷盛會是全世界陶瓷藝術教育的年度大事，藉由親身參與現場演講、示範與展覽，更能直接的得到最新的當代陶藝發展資訊，相對得到的衝擊與影響遠遠會比從網路或書籍上的來的深刻。

個人發表內容摘要：

## **Taiwan-Local, Global Ceramics Community– Exploring New Perspectives from “Contemporary Ceramics Art in Asia” Exhibition**

**Jia-haur Liang**  
**Assistant Professor, Dept. of Crafts and Design,**  
**National Taiwan University of Arts**

### **Abstract :**

Following the idea of globalization, the rising of international exchange exhibitions and curated shows explore the global issues. Although international exhibitions and competitions play an important role in the development of contemporary ceramics, global identities emphasize the importance of local ceramics heritage, notions of place, social, natural, political and cultural history from a global perspective. *Contemporary Ceramic Art in Asia* exhibition has started since ten years ago. It is organized by university faculties from China, Japan, Korea and Taiwan in turn, and exhibited at different museums every year. It has become one of the significant ceramic art exhibitions in Asia. In 2010, it was hosted by Honik University, Korea. In 2011, it was organized by Guangzhou Academy of Fine Arts, China. Then 2012, it was led by Taipei Yingge Ceramics Museum, Taiwan. Continually this year was hosted by Japan. The exhibition opened at Kanazawa 21<sup>st</sup> Art Museum and Aichi Ceramics Museum during July and August respectively. The exhibition aims to: (I) Create a new, dynamic vision of ceramics; (II) Encourage innovation and arrange cross-country group critique; (III) Provide an international arena for Asia new generations. It also explores five sub-themes: (i) Function and Formation; (ii) Blurred Boundaries; (iii) Material Thinking; (iv) Plurality; (v) The Social and Human Condition.

**Key words:** Asian contemporary ceramics, new perspectives, trends

### **Introduction**

*Contemporary Ceramic Art in Asia* exhibition has started since ten years ago. It is organized by university faculties from China, Japan, Korea and Taiwan in turn, and exhibited at different museums every year. It offers artists and visitors a rich and expansive overview of contemporary international ceramic production. The exhibition explores three of the most significant trends in contemporary ceramic, including



art, design and materialities. The exhibition aims to: (I) Create a new, dynamic vision of ceramics; (II) Encourage innovation and arrange cross-country group critique; (III) Provide an international arena for Asia new generations.

### Review of Contemporary Ceramic Art in Asia Exhibition

As an artist and scholar focusing ceramic art in Taiwan, it is helpful to trace the development of Contemporary Ceramic Art in Asia in order to examine and define the current trends. It is also important to look back on the evolution of ceramic art in Taiwan in order to understand the present and look ahead to the future.

Table 1. Contemporary Ceramic Art in Asia exhibition

YEAR	HOSTER	EXHIBITION PLACE
2010	Honik University, Korea	Honik University Art Museum
2011	Guangzhou Academy of Fine Arts, China	Guangzhou Fu-Shan Ceramics Museum
2012	Taipei Yingge Ceramics Museum, Taiwan	Taipei Yingge Ceramics Museum
2013	Kanazawa College of Art, Japan	Kanazawa 21 <sup>st</sup> Art Museum, Aichi Ceramics Museum

*\*China, Japan, Korea and Taiwan organize exhibition in turn every year.*

Table 2. The Number of works in Contemporary Ceramic Art in Asia exhibition

Year	2010	2011	2012	2013
Taiwan	17	27	74	97
Korea	75	111	88	98
Japan	54	55	62	78
China	64	93	62	23
<b>Total</b>	<b>210</b>	<b>286</b>	<b>286</b>	<b>296</b>

Table 3. The Number of Universities in Contemporary Ceramic Art in Asia exhibition

<b>Year</b>	<b>2010</b>	<b>2011</b>	<b>2012</b>	<b>2013</b>
Taiwan	3	5	11	9
Korea	11	16	19	16
Japan	9	9	9	11
China	24	25	23	12
<b>Total</b>	<b>47</b>	<b>55</b>	<b>62</b>	<b>48</b>

Table 4. The list of Taiwan Universities in 2013 Contemporary Ceramic Art in Asia

<b>Universities</b>	<b>Professors</b>	<b>Students</b>
National Taiwan University of Arts	Jia-Haur LIANG Chen-Chou LIOU	17
Tainan National University of the Arts	Ching-Yuan CHANG Yung-hsu HSU Po-Ching FANG	22
Taipei National University of the Arts	Chi-Man LAI Zung-Lung TSAI	4
National Don Hwa University	Yi-Hui WANG	12
National Taipei University of Education	Sheng-Hao LO	9
Hua-fan University	Chia-Feng CHEN Miao-Feng CHEN	3
Chang Jung Christian University	Yuan-Cheng LEE	5
Tainan University of Technology	Hsiao-Mei CHUNG	6
Asia-Pacific Institute of Creativity	Ming-Shung LEE Huan TANG Po-Wen YU	4
<b>Total</b>	<b>16</b>	<b>82</b>

## **New Perspectives in Asian Contemporary Ceramics**

The works in *Contemporary Ceramic Art in Asia* exhibition explore a series of concerns, as articulated below:

### **1. Function and Formation:**

A bowl is never 'just' a bowl. It functions beyond the obvious purpose of its utility; the metaphoric concept of containment is the point of focus. Though its functional role is as a container, the notion of the vessel as container of ideas is appropriate; meaning is contained in the vessel beyond the physical object. The vessel acts as a medium to express the experience of the artist and carry the possibility of meaning to its viewer. The simple vessel is able to carry complex meanings from one person to another; the vessel acting as a vehicle for expression has the potential to communicate.

### **2. Blurred Boundaries:**

The works included in this perspective represent a variety of artistic practices. Artists celebrate ceramics own traditions and histories and cross-reference between formerly disparate fields within ceramics and acknowledgement of the connections ceramics is making with wider fields of art discourse and with new media.

### **3. Material Thinking:**

From the view of most ceramic artists, clay is the main material of choice. They are used to using clay to communicate their ideas with audiences through the works. Therefore, when they start to create artworks, their ideas and materials have to be considered together. Indeed, these concepts are often developed through the relationship with the material because the intrinsic character of ceramics has come to play such an important role.

### **4. Plurality:**

Groupings have been embraced by artists as a strategy to reinforce the presence of their work. This reflects the current art world, which accepts a plurality of concepts and practices. A grouping is a set of objects that have something in common. Therefore, it requires that ceramic artists working in a set of objects and displaying in groups have a clear understanding that each individual object must be vigorously assessed by standards of the artist's own thought.

### **5. The Social and Human Condition:**

Clay, traditionally a medium for making and decoration, historically tied with positive emotions and pleasant experiences, becomes a tool

for revealing artists' complex emotional reactions to different aspects of the social condition. Artists try to face internal and external realities and choose using art as an instrument for social awareness and change.

## Conclusion

In conclusion, Contemporary Ceramic Art in Asia has become one of the leading ceramics exhibitions in East Asia. Universities from China, Japan, Korea and Taiwan organize the exhibition in turn every year at different museums. The number of works increased dramatically from 210 in 2010 to 296 in 2013. Also, it can be seen that more and more universities would like to participate in the group show. It becomes an important part of ceramic education. In 2013, there were 9 universities and 97 works from Taiwan in this exhibition. The exhibition explores five perspectives: (i) Function and Formation; (ii) Blurred Boundaries; (iii) Material Thinking; (iv) Plurality; (v) The Social and Human Condition.

### (二) 參觀芝加哥藝術學院博物館(The Art Institute of Chicago Museum)

		
<p>芝加哥千禧公園(Millennium Park) 公共藝術</p>	<p>芝加哥公共藝術，位於商業繁華的 Loop 區</p>	<p>全球知名的芝加哥藝術學院博物館</p>
		
<p>芝加哥藝術學院博物館內部空間</p>		

芝加哥藝術學院School of the Art Institute of Chicago由博物館和學校兩部分組成，位於芝加哥市中心，建校於1866年。博物館裡頭蒐集的文化藝術作品來自世界各地，多達26萬件，館藏相當豐富，其中又以印象派、後印象派的作品最多，也最為著名，僅次於法國的收藏，包括著名的大師級畫家莫內(Claude Monet)、雷洛瓦(Pierre-Auguste Renoir)、馬提斯(Henri Matisse)、高更(Paul Gauguin)、梵谷(Vincent Van Gogh's)等。2009年現代館（Modern Wing）完工後，它就成為全美國第二大博物館，僅次於紐約大都會博物館。

### （三）參訪芝加哥藝術學院陶瓷工作室(School of the Art Institute of Chicago)

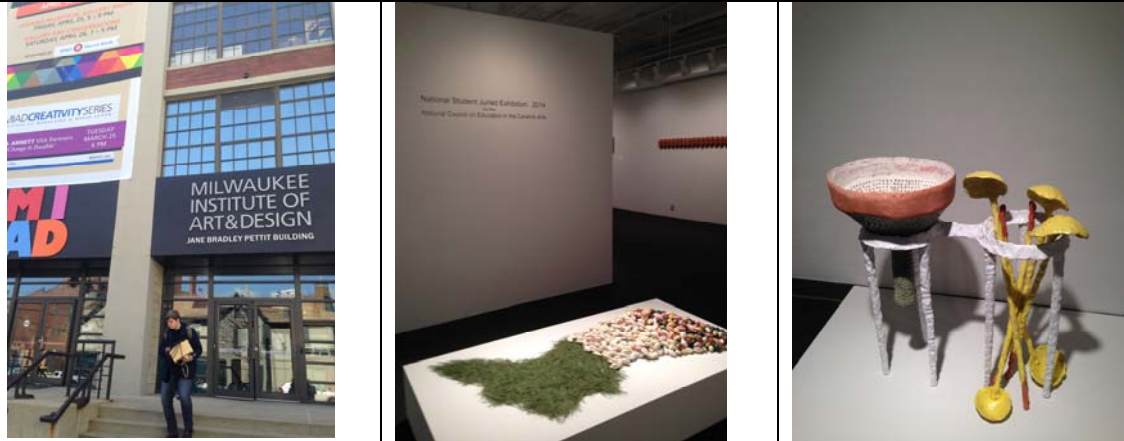
芝加哥藝術學院（The School Of the Art Institute Of Chicago）位於芝加哥城市最繁華的Loop區。學校本身並沒有所謂的校園，不過因為它的地理位置剛好就在密西根湖畔，以及千禧公園（Millennium Park）和Grant Park相鄰，讓學校環境令人感到優雅舒適，是全美排名頂尖的藝術與設計學校。



分別是陶瓷工作室的製作區、燒窯室、配釉區。

這間大學所設的陶瓷工作室，主要負責人為Katherine Ross。陶瓷工作室分為大學部和研究所兩個部分，設備相當齊全，學生的個人使用空間充足，而且隔間很高，空間獨立。我們還順道參觀了纖維和複合媒材工作室，設備與空間相當齊全，共通點是他們都很注重使用機具安全，在機械旁邊一定附上詳盡的使用說明與警告標示。

### Milwaukee Institute of Art & Design



密爾瓦基藝術學院舉辦全美陶瓷研究生競賽展

## 三、心得及建議

心得：

### 1. NCECA 發表與會場交流

藉此次參加美國 NCECA 年會，宣傳學校教學理念與方法、空間設備與校友成就等，將有助於本校知名度及招募國際學生申請來台就讀。

### 2. 美國芝加哥藝術學院及美術館參訪

芝加哥藝術學院（School of Art Institute of Chicago）美國頂尖的藝術教育機構之一，由博物館和學校兩部分組成，建校於 1866 年。其博物館以收藏大量印象派作品以及美國藝術品著稱，如莫奈、修拉、梵高、愛德華·霍普等人的作品。其學院則旨在培養視覺藝術人才，曾就學的有華爾特·迪士尼、喬治亞·歐姬芙等。學校

教授重視學生思考、創造性，以專業、引導促進學生在概念及技術上的啓發。SAIC 相信藝術家的成功是倚賴創造性的視覺與專業技能。

### 3. 拓展國際藝術視野與聯結

汲取當前國際陶藝發展趨勢，關注新興議題，並將資訊帶回學校。除了可提升教師個人的研究及創作能量，亦有助於拓展國際藝術視野與聯結，使得將來的教學課程及內容安排上更加豐富。

#### **建議：**

1. 筆者今年首次參加美國陶瓷教育年會 NCECA，感受到全美陶瓷教育的蓬勃與興盛，在觀看眾多的展覽作品之後，彷彿歷經了一場視覺 SPA。國際化的最終目標乃是在透過多方資源來提昇本國師生的創造力與使命感，而參與國際性學術活動肯定是最佳的途徑。
2. 藉由參訪各校的機會來開拓交流交換的可能。除了積極開拓學生來源外，也要考量系上工坊的空間與設備，避免造成壓縮本國學生的學習空間，甚至影響整體的教學品質。
3. 學習國外陶瓷工作室的公共安全衛生管理方法，是目前本系陶瓷工作室面臨需要改進的重點。雖有趨於完善的工廠管理規定，但因為沒有專職技師，且目前學生數逐漸增加，實在無法負荷在教學工作外的繁重工廠管理與機具維修。此行參訪一流大學在此一管理工作上皆有專人負責擔任，除了可有效管理外，亦能有助於設備的使用壽命延長，達到經濟效益與節能減碳，但最重要的目標則是提供了師生優良的教學環境學習藝術。

#### **附件：**

研討會議程 *NCECA Program* (PDF)，筆者列名於 p23.